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very instructively discussed. American teachers would do well to keep in touch with German experience and method through the reading of books like this.

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*Streifzüge durch die Welt der Grossstadtkinder.* Lebensbilder Gedankengänge für den Anschauungsunterricht in Stadtschulen, von F. GANSBERG. Zweite Auflage mit Buchschmuck von C. WINDELS. Leipzig und Berlin: Teubner, 1907.

The subject of this book is the child's out-of-door life in a big city. It intends to give the public-school teacher in Germany an outline and an inspiration for his teaching object-lessons. The American teacher could draw from it material for his German conversation classes.

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*Die beiden Freunde.* Eine Erzählung von GENERAL-FELDMARSCHALL GRAF HELMUTH VON MOLTKE. Edited by K. D. JESSEN. New York: Henry Holt & Co., 1907.

Among the best German prose-writers of modern times are to be found the two men who were instrumental in building up the German Empire—Bismarck and Moltke. Here we have a delightful little story told by Moltke. It is to be hoped that Bismarck's classical prose will also be represented in an American textbook, before very long. Moltke's *Die beiden Freunde* can be read in third-year high-school German.

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*Erstes Sprach- und Lesebuch.* A German Primer by LEWIS ADDISON RHOADES AND LYDIA SCHNEIDER. New York: Henry Holt & Co., 1906. Pp. 107.

This book is intended for pupils in the third and fourth grades. Many public and private grammar schools now include German in their schedules. They will be glad to have such a practical and well-arranged textbook for their purposes.

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*Selected Poems of Shelley.* "Riverside Literature Series." Edited by GEORGE HERBERT CLARKE. Boston: Houghton, Mifflin & Co., 1907. Pp. lxxix+266.

Few classics in English literature have escaped the editorial microbe. Shakespeare and Browning may need editing—certainly they get enough of it; Milton and Tennyson have been edited almost beyond recognition; and even Holmes and Whittier have not eluded the omnipresent editor. To all this editing, and much of it is indisputably necessary, one objection is almost everywhere apparent: the pupil for whom the classic is annotated is not always considered. Few texts, indeed, are edited for pupils in definite grades of school work. There is, to be sure, some reason for this discrepancy: all classics are not read in the same year, or within the same two years, in all schools. *Silas Marner*, for example, is read from the seventh or eighth grade to the twelfth grade, and even in the first year of college work. To edit such a classic for these various